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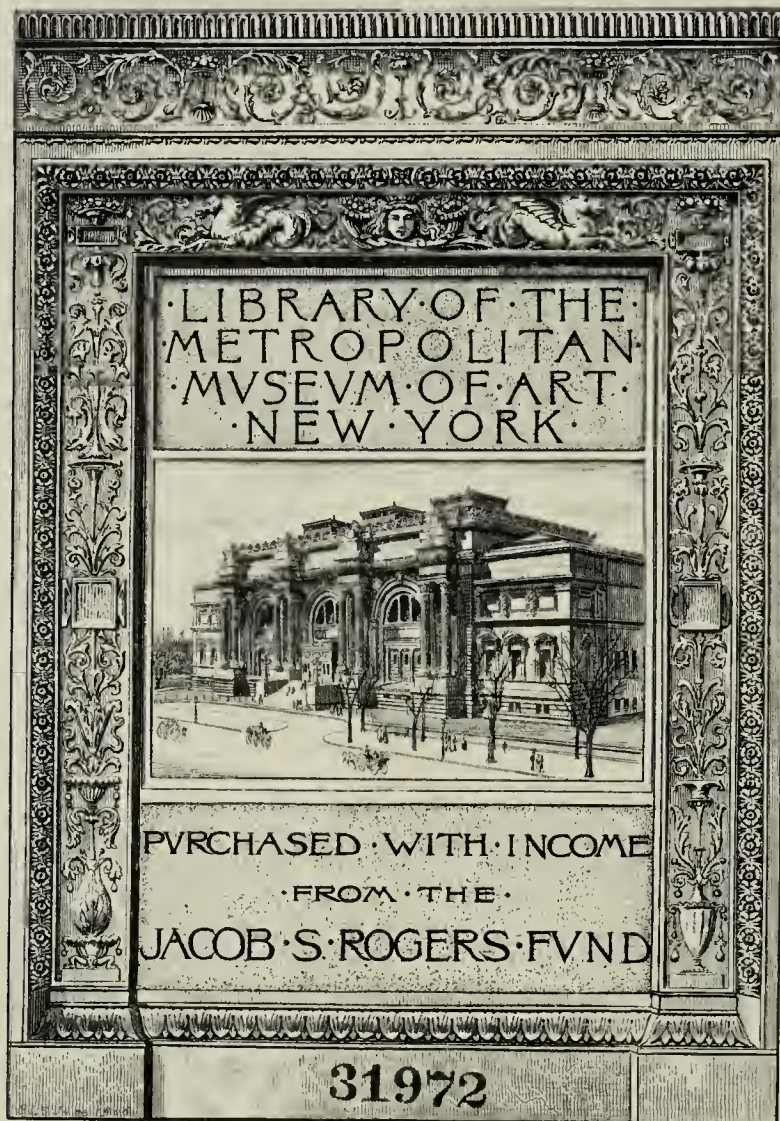
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ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
BEGINNING THURSDAY, FEBRUARY 22<sup>ND</sup>, 1917  
(WASHINGTON'S BIRTHDAY)  
AND CONTINUING UNTIL THE DATE OF SALE

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THE COLLECTION  
OF THE LATE  
FREDERICK B. McGUIRE

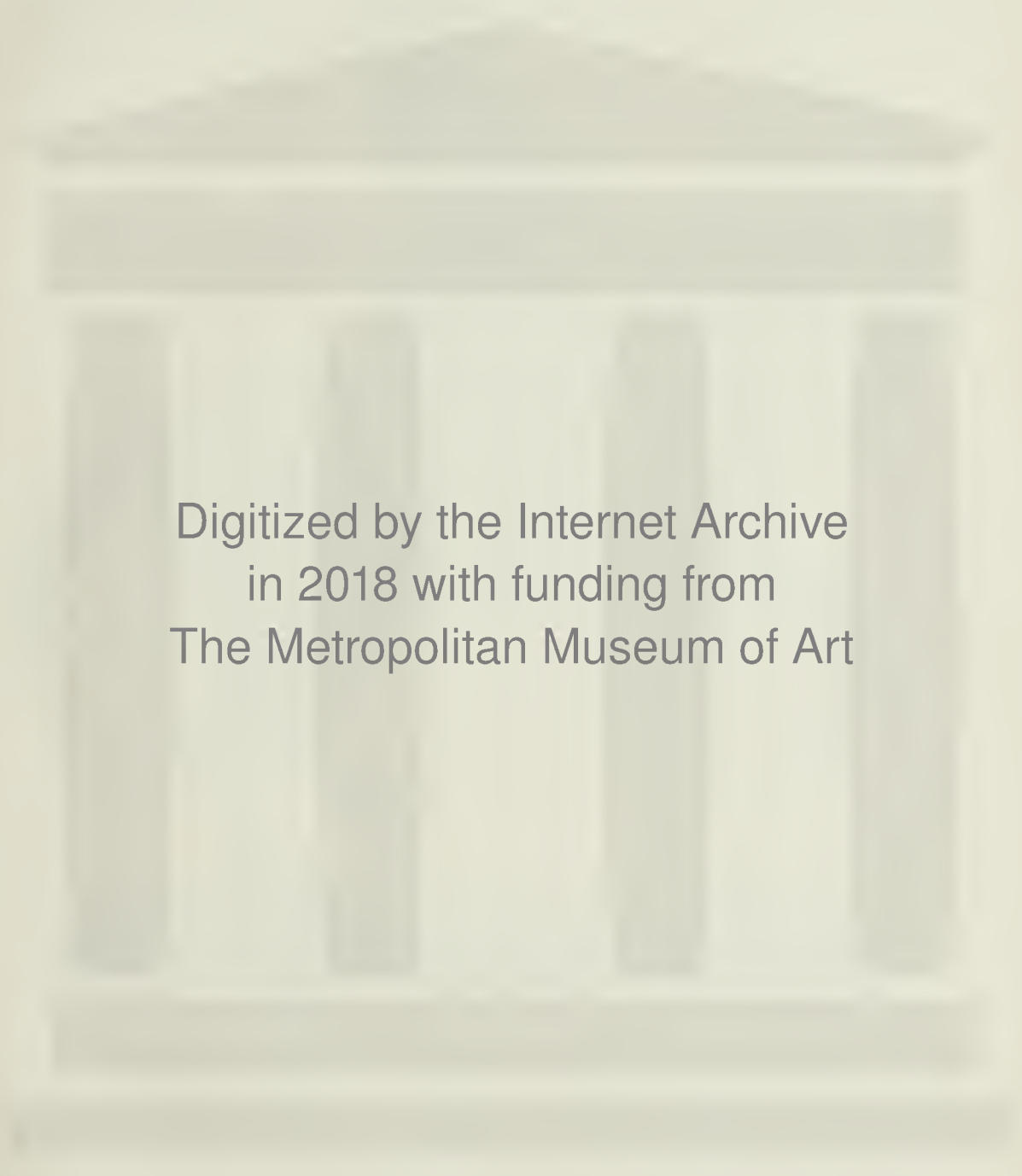
FOR MANY YEARS DIRECTOR OF THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
ON MONDAY AFTERNOON, FEBRUARY 26<sup>TH</sup>, 1917  
AT 2.30 O'CLOCK







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No. 98—CHARLES VI, KING OF FRANCE. BY BARYE

ILLUSTRATED CATALOGUE  
OF  
THE COLLECTION OF  
BARYE AND MÈNE BRONZES  
JAPANESE CURIOS AND ART OBJECTS

COLLECTED BY THE LATE  
FREDERICK B. McGUIRE  
FOR MANY YEARS DIRECTOR OF THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE AFTERNOON AND EVENING HEREIN STATED

BY DIRECTION OF  
THE UNION TRUST COMPANY  
OF THE DISTRICT OF COLUMBIA, ADMINISTRATOR

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1917

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THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

# CATALOGUE

## PRESIDENT MADISON'S CORRESPONDENCE

NOTE.—President Madison's Correspondence from American Statesmen and Patriots and other Important Documents, collected by the late Frederick B. McGuire and described under a separate catalogue (which may be had free of the Managers), will be sold at the American Art Galleries, on Monday Evening, February 26th, at 8 o'clock.



THE AMERICAN ART ASSOCIATION  
MANAGERS

SALE AT THE AMERICAN ART GALLERIES

COLLECTION OF THE LATE  
FREDERICK B. McGUIRE

Afternoon of Monday, February 26, 1917

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To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_



# SALE MONDAY AFTERNOON

FEBRUARY 26, 1917

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

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### NETSUKE AND JAPANESE ART OBJECTS

1—Two Ivory Netsukes

*J. Kohn*

(A) Demon.

6<sup>00</sup>

(B) Boy with basket of fruit.

2—Ivory Netsukes

*K. Oshima*

Group of masks.

7<sup>00</sup>

3—Ivory Netsuke

*L. R. Waterman*

Seated monkey eating peach.

3<sup>00</sup>

4—Ivory and Wood Netsuke

*J. Achelis*

Daimio lady and child.

3<sup>00</sup>

5—Ivory Netsuke

*K. Oshima*

Group of nine masks.

6<sup>00</sup>

6—Ivory Netsuke

*F. W. Kaldenberger*

Group of Japanese sandals and shoes.

3<sup>00</sup>

7—Ivory Netsuke

*Miss J. P. Schenk*

A sleepy pilgrim, signed by Tomotoshi.

6<sup>00</sup>

- 4<sup>00</sup> 8—SMALL IVORY CARVING *Jas. E. Mc Guire*  
Japanese boy beating drum.
- 5<sup>00</sup> 9—SMALL IVORY CARVING *S. Kohn*  
Japanese boy in kneeling posture.
- 6<sup>00</sup> 10—IVORY CARVING *R. Taylor*  
Spherical shape, numerous mice, gourd and vine. Carved  
in openwork and undercut.
- 4<sup>00</sup> 11—WOOD CARVING *J. N. Kaldenberg*  
Two monkeys with peach.
- 8<sup>00</sup> 12—IVORY CARVING " " "  
Group of five turtles on lotus leaf.
- 6<sup>00</sup> 13—IVORY CARVING *Jas. E. Mc Guire*  
Skull, surmounted by a serpent which is crushing a toad.
- 24<sup>00</sup> 14—IVORY CARVING *L. R. Waterman*  
Japanese shoemaker. Signed by Masauki.  
*Height, 2 inches; length, 2½ inches.*
- 25<sup>00</sup> 15—FINE OLD IVORY CARVING *A. Anders Agers*  
Japanese poultry dealer. Signed by Rakushin.  
*Height, 2¾ inches, length, 3 inches.*
- 6<sup>00</sup> 16—IVORY CARVING *L. R. Waterman*  
Japanese sculptor.  
*Height, 2¾ inches.*
- 5<sup>00</sup> 17—IVORY CARVING *Roger Taylor*  
Grotesque group. Wrestling match between a mouse  
and toad.  
*Height, 2¾ inches.*



18—IVORY CARVING

Tug of war between mouse and monkey.

Height, 2 inches; length, 4 inches.

19—IVORY CARVING

Skeletons, toad and monkey.

Height, 3 inches.

20—IVORY CARVING

Japanese laborer, with large conch shell.

Height, 3½ inches.

21—IVORY CARVING

Two Japanese in a trial of muscular strength. Signed by Muneuki.

Length, 4½ inches.

22—IVORY CARVING

Street performer and trained monkey.

Height, 4½ inches.

23—IVORY CARVING

Grotesque figures of monkeys masquerading. Signed by Shokumasai Giyokuzan.

Height, 2½ inches.

24—IVORY CARVING

Badger beating large Japanese bell. Signed by Ichiusai.

Height, 3½ inches.

25—IVORY CARVING

A pilgrim holding a snail to his ear.

Height, 5½ inches.

26—IVORY CARVING

Articulated crab.

27—Ivory Carving

Monkeys tearing a sleeping demon.

12<sup>00</sup>

*L. B. Miller*  
Length, 4½ inches.

28—Ivory Carving

Carp, crayfish, crab, mice and various shells, carved in openwork and undercut.

10<sup>00</sup>

*H. W. W. W.*  
Length, 5½ inches.

29—Wood Carving

Group of three monkeys and branch of tree.

6<sup>00</sup>

*F. N. Kaldenberg*  
Height, 6½ inches.

30—Ivory Statuette

Japanese gardener, with basket and rake. Signed by Shigemitsu. (Repaired.)

17<sup>50</sup>

*R. Taylor*  
Height, 7 inches.

31—Chinese Ivory Carving

Spheres within spheres, intricately carved in openwork, with chain and tassel pendant.

10<sup>00</sup>

*F. N. Kaldenberg*

32—Japanese Dagger

Ivory handle and scabbard skilfully carved in relief with numerous figures and deities, dignitaries and other designs. Signed by Kanemitsu.

20<sup>00</sup>

*A. Goldschmidt*

33—Japanese Wood Carving

A seated figure of a demon beating a gong which is suspended from his neck.

10<sup>00</sup>

*Miss L. P. Schunk*  
Height, 4½ inches.

34—Chinese Necklace

Formed of nutshells, which are intricately carved in relief and openwork.

10<sup>00</sup>

" " " "

35—JAPANESE BELT BUCKLE

*Miss Virginia Koei*

Panel of carved wood in design of storks, deer, pine and bamboo, the symbols of longevity.

36—PERFUME BOX

*H. Zellner*

Japanese mulberry wood. The lid carved with a view of the sacred bridge at Nikko.

37—INRO

*J. N. Kaldenhera*

Four compartments. Brown lacquer with long tail rooster in raised gold vermilion and other lacquers.

38—INRO

*A. Goldschmidt*

Three compartments. Brown lacquer with plum in blossom, sparrows and stream, pencilled in gold.

39—INRO

*J. G. Waller*

Five compartments, with outer case, which is of polished brown lacquer and ornamented with a figure of the god of happiness and his boy attendant, executed in gold and other lacquers.

40—INRO

*A. Goldschmidt*

Four compartments. Polished brown lacquer, birds, magnolia in blossom and garden scene delicately pencilled in gold and other lacquers. Signed by Soshian. Carved wood netsuke, monkey with large melon. Signed by Ransu.

41—INRO

*J. N. Kaldenhera*

Four compartments. Black lacquer with mountain scenery with raised gold.

42—OLD JAPANESE WOOD TOBACCO BOX

*A. Goldschmidt*

With figure of a Japanese gardener incrustated with ivory and other materials. Carved wood netsuke of wild boar. Signed by Hosho. Has carnelian ojimi.

43—CHINESE CAKE BOX

Teakwood, inlaid with mother-of-pearl figures; boating scene and foliage.

Diameter  $6\frac{1}{2}$  inches.

SNUFF BOTTLES

44—AGATE SNUFF BOTTLE

Mottled brown bat, deer, pine and plum trees in blossom. Carved in relief in the matrix. Carved stopper.

45—CARNELIAN SNUFF BOTTLE

Highly polished surface.

46—FEI-TS'UI SNUFF BOTTLE

Emerald green markings, highly polished surface.

47—ROCK CRYSTAL SNUFF BOTTLE

Mythological beast and symbol carved in relief in the matrix. Jade stopper.

48—CAMPHOR GLASS SNUFF BOTTLE

Dragon modeled in relief in ruby red. Jade stopper.

49—HAIR CRYSTAL SNUFF BOTTLE

Imperial-green jade stopper.

50—LARGE JASPER SNUFF BOTTLE

Highly polished surface. Jade metal mounted stopper.

51—LARGE AGATE SNUFF BOTTLE

Squirrel, birds and vine carved in relief in the matrix. Pink quartz stopper.

52—ROCK CRYSTAL SNUFF BOTTLE

Tall hexagonal shape, panels ornamented with flowers, blossoms and text, carved in low relief. Jade stopper.



53—LARGE GLASS SNUFF BOTTLE

Ruby red. Archaic dragons modeled in relief.

*Roger Taylor*

54—LARGE CAMPHOR GLASS SNUFF BOTTLE

God of longevity, bat and other symbols modeled in high relief in ruby red.

*Mrs. F. L. Blomquist*

55—AMBER SNUFF BOTTLE

Golden brown color, polished surface.

*Miss Virginia Robe*

56—VERY LARGE SNUFF BOTTLE

Ruby red glass. Archaic dragons and band of palmettes modeled in bold relief.

*J. N. Haldenber*

## AGATES AND JADE ORNAMENTS

57—TWO CARVED AGATE PENDANTS

(A) Sacred fungi, in red and white.

(B) Cluster of fruit and vine in brown and white.

*3 00*

58—CARVED AGATE PENDANT

Fungi, peach and Buddha's-hand fruit. Carved in openwork.

*6 00*

59—CARVED WHITE JADE PENDANT

Floral designs in openwork with silk cord and tassels.

*L. N. Taylor*

*2 00*

60—WHITE JADE PENDANT

Carved in openwork, two movable miniature figures, with silk cord and tassels.

*A. Goldschmidt*

*11 00*

61—GRAY JADE PANEL

Cranes and flowering plants intricately carved in openwork.

*L. R. R. Alberman*

*4 00*

5<sup>00</sup> 62—YELLOW JADE PANEL  
Dragons and lotus intricately carved in relief and openwork.

*J. N. Kaldenberg*

6<sup>00</sup> 63—WHITE JADE IMMATURE TABLE SCREEN  
Stork, flowers, vines and border of cloud forms, carved in openwork. Carved teakwood stand.

*A. Goldschmidt*

23<sup>00</sup> 64—WRITER'S GRAY JADE WATER DISH  
Five symbolical bats and shou symbols carved in high relief.

*J. N. Kaldenberg*

### MISCELLANEOUS OBJECTS

20<sup>00</sup> 65—SOAPSTONE SEAL  
Surmounted by a seated figure of the God of Longevity.

*L. R. Waterman*

4<sup>00</sup> 66—TWO SOAPSTONE SEALS  
One surmounted by a figure of a pilgrim, the other by a kylin.

*J. B. Miller*

3<sup>00</sup> 67—SOAPSTONE STATUETTE  
Seated figure of the God of Longevity.

*B. L. To*

10<sup>00</sup> 68—CHINESE SILVER HANDLE  
Enameled and engraved with an inscription.

*M. L. Lemi*

20<sup>00</sup> 69—JAPANESE ENAMELED VASE  
Oviform turquoise-blue ground on silver, mandarin ducks in colors.

*A. Goldschmidt*

*Height, 7 inches.*

4<sup>00</sup> 70—JAPANESE CLOISONNÉ ENAMEL BOX  
Floral medallions on a chocolate color ground.

*L. R. Waterman*

71—TWO CHINESE LADY'S BAGS

3<sup>00</sup> Embroidered with silk cords. Shou symbols and other designs.

*Mrs. Garguna Robe*

72—SMALL SATSUMA VASE

6<sup>00</sup> Microscopically decorated by the famous Meisen, with scene depicting a procession of children.

*A. Goldschmidt*

*Height, 3½ inches.*

73—SMALL KAGA TEAPOT

1<sup>00</sup> Decoration of the famous poets in crimson and gold.

*J. B. Miller*

74—KAGA WINE GOBLET

5<sup>00</sup> Decoration of the famous poets in crimson, gold and black, and a poem intricately penciled on the inner surface.

*F. N. Halderberg*

75—JAPANESE PORCELAIN VASE

2<sup>00</sup> Invested with a buff color glaze.

*H. Zellner*

*Height, 6½ inches.*

76—JAPANESE FAIENCE VASE

6<sup>00</sup> Bottle shape, coated with a red glaze, with a crackle surface.

*F. R. Melch*

*Height, 5½ inches.*

77—ANTIQUE SILVER CIRCULAR BOX

3<sup>00</sup> German relief figures and inscriptions. In commemoration of the Great Emigration from Salzburg to Holland (and afterward to America) about 1747.

*Jas. G. Me Gure*

78—GOLD DAMASCENED MATCH BOX AND SEVEN MINIATURE TURTLES

7<sup>00</sup>

*Roger Taylor*

79—ENGLISH VICTORIAN JUBILEE MEDAL

2<sup>00</sup> In red morocco case.

*J. F. McCarthy*

- 80—BRONZE MEDAL *A. Goldschmidt*  
*150* To commemorate the Inauguration of Theodore Roosevelt as President of United States.
- 81—PAIR ANTIQUE SHADES GLASSES *F. W. Kaldenberg*  
*200* Mounted in metal.
- 82—ANTIQUE SNUFF BOX *H. Zeller*  
*200* Boxwood. The cover ornamented with a biblical subject, "The Marriage in Cana of Galilee."
- 83—EIGHT MISCELLANEOUS OBJECTS *Geo. B. McGuire*  
*1200* In gold, silver and bronze, miniature cub bear, pendants and other miniature pieces.
- 84—TWO SILVER TOYS *A. Rudin Agent*  
*500* Oxen and sleigh and miniature violin.
- 85—OLD DUTCH SILVER TOY *A. Goldschmidt*  
*800* Miniature Sedan chair.
- 86—ANTIQUE SILVER CREAM PITCHER *Roger Taylor*  
*1200* Helmet shape, in repoussé ornamentation.
- 87—OLD SILVER PORRINGER  
*1100* Two scroll handles.
- 88—ANTIQUE SILVER GIRDLE *H. Symons Co.*  
*1100* Of intricate workmanship.
- 89—GLASS VASE *Roger Taylor*  
*700* Daum Nancy; ornamentation of a forest scene executed in relief.  
*Height, 5½ inches.*
- 90—TWO SPECIMENS OF ANTIQUE ROMAN GLASS *Geo. B. McGuire*  
*400* Balsamaria and an oil flask.
- 5500 8700 Pitcher - Geo. B. McGuire*
- 3500 7100 Cup - " "*



## BRONZES BY BARYE

### 91—SMALL TORTOISE. By ANTOINE LOUIS BARYE

325<sup>2</sup> Barye, having been the most eminent sculptor of animals since the Greek master Myron, the smallest bronzes from his workshop are sought for. This little tortoise is not only finely wrought and true to nature, but has a beautiful patina on the bronze. It is meant for a paper weight, but might be used as a pendant. It comes from his own studio, as do all the other Baryes here.

### 91A—INDIAN WATER BUCK. By A. L. BARYE

70<sup>00</sup> Pleasing little clock ornament by the master of all modern animal sculptors. Quiet, but full of natural movement and grace. Olive brown patina. One of the antlers has been broken off.

### 92—ENGLISH SETTER. By A. L. BARYE

245<sup>00</sup> The sculptor has caught the intelligent look of a setter dog as it pauses in sight of game, and also the suspended motion as, with one paw nervously raised, it half-crouches with excitement and notifies his master that a bird is there. The muscles are strongly indicated and even the hair of the dog suggested in Barye's broad way of modeling. Fine brown patina.

(Illustrated)

### 93—STAG IN SIGHT OF HIS 'RIVAL. By A. L. BARYE

382<sup>00</sup> Small mantel ornament in which the sculptor has caught the noble, defiant look of a stag about to do battle with a rival. Large modeling and fine movement—power and light-footedness combined. Peculiar patina, of which Barye had in his day the monopoly. He surpassed all the bronze men in quality of color as in other traits. Rare piece from his earlier life before he took to numbering his pieces.

(Illustrated)



94—LION SMITING SERPENT. By A. L. BARYE

270<sup>00</sup> This vivid little episode of the jungle may be seen in bronze larger than life in the Tuileries Gardens, Paris. The large group is not so lively as this one; the left paw is not raised to strike and the tail does not curl in anger. Also the serpent or python is held fast by a different foot. The snarling, violent gesture suited to the mantel-ornament was restrained by Barye in the monumental piece. Beautiful brown patina.

(Illustrated)

95—JAGUAR AT GAZE. By A. L. BARYE

260<sup>00</sup> A statuette that brings out the immense power of the South American jaguar—a beast of prey the Spaniards called the tiger; for large specimens are as big as young tigers and more powerful. The creature sees its food or its enemy, and stands ready to advance or bound away. It is a female. Beautiful brown patina.

(Illustrated)

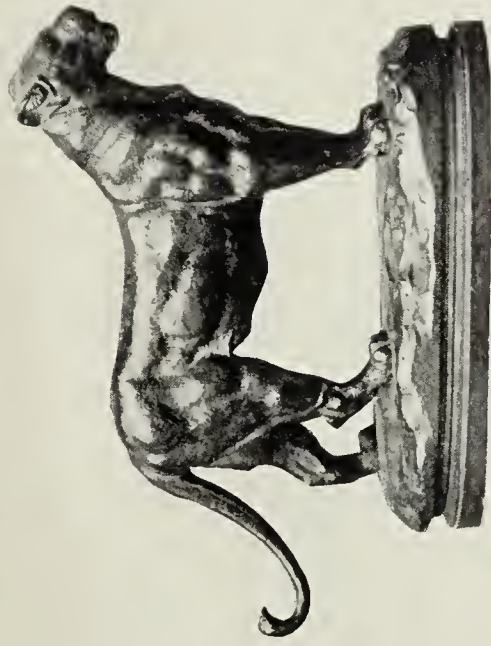
96—BULL ON THE DEFENSIVE. By A. L. BARYE

520<sup>00</sup> Rare piece, because the sculptor did not cast many specimens of it. The moment chosen is when dogs are let loose and the bull, tearing up the ground with its forefoot, lowers its head and turns it sideways to impale the incautious hound on one sharp horn. The immense weight and the square bones and muscles of a full-grown bull are told by the sculptor with the greatest faithfulness to nature.

(Illustrated)

97—STALLION ADVANCING. By A. L. BARYE

425<sup>00</sup> The raised forefoot and open mouth of the stallion, its arched neck and pose of hind legs show that he is in the presence of a rival and proposes to beat him off the field. The head shows remote Arabian blood, the powerful barrel and limbs suggest the Flemish horse. Early copy, not signed. Greenish patina.



No. 95



No. 96



No. 92



No. 94



No. 93

*N. Williams*

98—CHARLES VI, KING OF FRANCE. By A. L. BARYE

775<sup>00</sup> This little equestrian statuette of one of the Kings of France may have been modeled as a sketch to interest those who were arranging for a royal monument. Instead of helmet he wears the laurel crown; instead of lance or sword he carries the baton of command in his right. Barye has carried out very completely the armor of man and horse. Fine old bronze patina. Very rare.

(Illustrated—See Frontispiece)

BRONZES BY MÈNE

99—RACE HORSE. By P. J. MÈNE *H. B. Benhard*

140<sup>00</sup> Mène was one of Barye's contemporaries and more successful in his appeal to horsemen and hunters than Barye. He sought elegance more than character and types. This is a handsome highbred animal built for speed. Its fine skin shows the veins, its large eyes and "set up" tail speaks for the careful breeding and handling of the stud. Unusual patina.

(Illustrated)

*N. Williams*

100—BROWSING WAPITI STAG. By P. J. MÈNE

90<sup>00</sup> Fine mantel-ornament by a close student of animal life. Mène models the stag in a characteristic pose, nibbling leaves from trees, the back and antlers and the tree-trunk forming a pyramidal mass. Brownish patina. Careful study of the different kinds of hair on the neck, barrel and flanks of the animal.

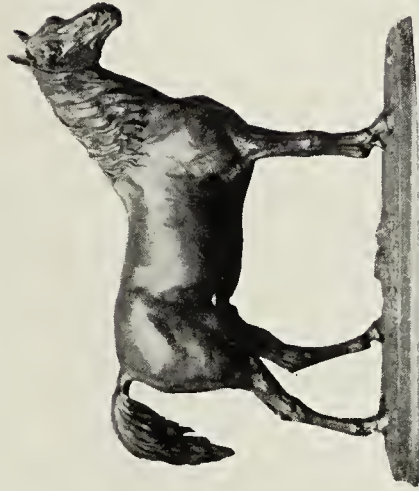
(Illustrated)

*H. B. Benhard*

101—TIGER SEIZING CROCODILE. By P. J. MÈNE

140<sup>00</sup> A tragedy of the Ganges. A sleepy crocodile has been caught sunning himself ashore by a tiger, which goes at once for the crocodile's weakest spot—at the same time





No. 99



No. 101



No. 100



No. 102



No. 104



No. 103

keeping out of reach of jaws and tail. The combat is equal; one may bet on either, and be mistaken! Lively dramatic group; fine brown patina.

(Illustrated)

*M. Lueder Co*

102—ROUSED FROM THEIR LAIR. Group by P. J. MÈNE

45<sup>00</sup>

Small clock-ornament by one of the French sculptors of the nineteenth century, like Cain, Barye and Frémiet, who devoted themselves to animal sculpture with success. A stag and doe have been startled in their lair; the doe is still on her knees. Delicate and truthful modeling and movement showing careful study from the living beasts.

(Illustrated)

103—WALKING PHEASANT. By P. J. MÈNE

*Leve Saco - Rusper*

110<sup>00</sup>

Graceful little clock ornament by one of the masters of animal sculpture. Here Mène has represented not only the feathers of the bird, but to a certain extent indicated the colors of its plumage.

(Illustrated)

104—PHEASANT ON THE ALERT. By P. J. MÈNE

*W. Williams*

100<sup>00</sup>

Small clock ornament or paperweight, a pendant to the above. Carefully wrought as to modeling and excellent in patina.

(Illustrated)

105—FEEDING DUCK. By P. J. MÈNE

30<sup>00</sup>

Nice little bit so far as modeling and patina are concerned. Natural movement. Legs have been broken and repaired with bolt through base.

106—QUACKING DUCK. By P. J. MÈNE

*H. H. Bernhard*

65<sup>00</sup>

Paperweight representing a duck in characteristic attitude opening its beak to quack. One of Mène's little masterpieces.



## MISCELLANEOUS BRONZES

*F. Cammer*

107—PROMETHEUS TAKING THE FIRE FROM HEAVEN. By AN UNKNOWN FRENCH SCULPTOR

30<sup>00</sup>

The raised left hand of this figure holds a torch loosely. The bearded face and giant-like figure indicate one of the half-gods or heroes who benefited the human race. In this case, Prometheus, who was punished by Jove for giving to man the secret of Fire.

*H. Williams*

108—INDIAN CHIEF. By AN UNKNOWN AMERICAN SCULPTOR

29<sup>00</sup>

Fine pieces of bronze-casting, and good patina. Portrait of some leader among the Sioux Indians in the dress they sometimes wore when Schoolcraft and Catlin painted them. Quiet, restful pose, showing a fearless character.

*M. B. B.*

109—GRAND BRONZE INK-STAND. By AN UNKNOWN FRENCH SCULPTOR

33<sup>00</sup>

Two little children by a lake amuse themselves casting a net; they are intent on seeing what the net is about to yield them. The nude children contrast with a silvery-brown patina against the surface of the rocks and leaves on which they sit. Three receptacles for ink, etcetera.

*M. Roger Taylor*

110—CROUCHING FAUN. By AN UNKNOWN FRENCH SCULPTOR

27<sup>00</sup>

Mounted on a marble slab. Modern and beautiful piece of modeling and casting made in consequence of the success of "L'après-midi d'un Faune." The peculiar movement and gesture of the halfgoat are taken from that play, and very cleverly rendered. Moreover, the bronze has a fine olive-brown patina. Unusual and valuable.

*Edw. M. Taylor*

- 111—GENERAL DANIEL MORGAN. By the late J. Q. A. WARD  
(Bronze portrait statuette.) Small likeness of one of  
the efficient fighters in the American Revolution, who  
enrolled sharpshooters among the backwoodsmen of Vir-  
ginia and Pennsylvania to offset the Hessians hired by  
George III as marksmen. Morgan is bareheaded, clad in  
buckskin and carries a sword in his right. Attitude and  
face express quietly but firmly his purpose to see the  
contest through. Very rare and valuable.

280

*Mr. Kaldenberg*

- 112—PORTRAIT OF HERBERT SPENCER. By AN UNKNOWN  
BRITISH SCULPTOR. [Bronze portrait bust.]

Small bust of the famous writer on philosophy who  
aided Darwin and Wallace in some of their theories and  
had a great influence on thought and thinkers in all parts  
of the world during the past half century. Serious and  
impressive expression.

1200

- 113—PORTRAIT OF JOHN SHERMAN. By AN UNKNOWN AMER-  
ICAN SCULPTOR

*Ac. G. Mc Guire*

Small bust of the Senator from Ohio, brother of Major  
General Tecumseh Sherman, who was so prominent in  
Washington during and after the Civil War. Very dif-  
ferent in nature and character from the nervous General  
Sherman, the bronze here reflects the quiet and thought-  
ful manner and expression of his brother the politician.

1700

*H. Lehman*

- 114—RENAISSANCE BIT OF BRONZE. By AN UNKNOWN SCULP-  
TOR.

Two little boys have been playing some game, the loser  
to carry the winner pickaback. This little group of  
one boy on the other's back may have been meant for  
the handle to the cover of a box, in the same way that  
the Etruscans put a handle to the cover of a *cista*.  
Charming old bit, peculiar patina. Probably Renais-  
sance.

1500

115—POLISH HEN. By CAIN

*R. Williams*

*1 200*  
A paperweight in which one of Barye's rivals, the sculptor Cain, has pleased himself with fine yet broad modeling. The subject is a hen of the Polish breed, with queer round of tufted feathers on the head. Rare piece in excellent style and patina.

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### NOTICE

Immediately following the sale of the above described property will be sold under separate catalogue THE OLD JAPANESE AND CHINESE BRASSES AND OTHER ORIENTAL OBJECTS belonging to the Estate of Mrs. OLIVER ELLSWORTH WOOD, widow of Brigadier-General Oliver Ellsworth Wood, Military Attaché to Japan, 1901-1905, and which was for some time on loan exhibition at the National Gallery, Washington, D. C.

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